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Margaret Vardell Sandresky is a North Carolina composer, performer, and teacher who is known for her organ, and instrumental compositions, and she has also been commissioned over the last seventy years to compose choral and vocal works. Most of these compositions have not been published, and the manuscripts are kept in her private archives with a large amount being preserved at the Moravian Music Foundation in Winston Salem, North Carolina. The purpose of this document is to create a complete thematic catalog to codify her unpublished and published choral and solo vocal compositions, so they are easily accessible for future performances. This thematic catalog will provide detailed information that contains a composer biography, descriptions of the necessary vocal and instrumental forces, melodic and vocal range incipits, textual origins, a first line index for textual reference, and an index highlighting the necessary vocal forces needed for performance.

A THEMATIC CATALOG OF THE CHORAL AND SOLO VOCAL COMPOSITIONS
OF MARGARET VARDELL SANDRESKY

by

Cristy Lynn Brown

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the Faculty of The Graduate School at
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Approved by

Committee Chair

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APPROVAL PAGE

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CHAPTER I

INTRODUCTION

I have known of the excellent reputation of Margaret Vardell Sandresky's musicianship in teaching and composing since I began my undergraduate degree at the North Carolina School of the Arts in Winston Salem, NC in 1988. She is internationally renowned as a music theory scholar, organist, pianist, and harpsichordist. It was during that time that I sang alto in a choral anthem; composed by her performed at Centenary Methodist Church in Winston Salem. I knew about her organ compositions because the organist at that church would program them in the services as preludes and postludes. In 2010, we became friends after I joined the music faculty at Salem College where she is professor emerita and a distinguished alumna. For her 90th birthday celebration concert in 2011 at Salem College I performed two Psalms that were originally written for baritone and organ. She provided me with a version for mezzo-soprano. It was then that I decided that her choral and vocal compositions would be my dissertation topic, because most of them were not known to the public. Also, I knew about a few of her choral compositions but not the ones she had written for solo voice.

Unfortunately, few of these compositions are published. The bulk of her published works being volumes of organ pieces that are published by Wayne Leupold Editions. During my research I have been able to interview Mrs. Sandresky via telephone

conversations and sending interview questions via email. I asked why the choral works had not been published.

She responded, “Publishers did not feel that they would be profitable enough.”¹ Most of these were originally commissioned by a church, other musical organization, or individual and would have only been performed for one special occasion. There are seven anthems currently published by Paraclete Press in Brewster, Massachusetts, one that was originally published by Brodt Music in Charlotte, North Carolina, *King of Glory* (MVS 2), that is now published by Jubilate Music Group. There is also one other published work for soprano soloist, *My Soul Doth Magnify the Lord* (MVS 1), that was originally held by H.W. Gray and is now published by Jubilate Music Group but is out of print. Jubilate Music Group bought both Brodt Music and H.W. Gray Publisher. All the holographic manuscripts of her choral and vocal works, originals, published and copies, are held in the archives at the Moravian Music Foundation,² and the archive also holds any instrumental parts if applicable. The few works for solo voice have never been published except for MVS 1. Mrs. Sandresky allowed me to research at her home, and she gave me permission to scan scores for the purpose of this dissertation. She intends to leave all her personal archives to the Moravian Music Foundation for future access, and I discovered there are many works that she has already given to the Foundation that she does not hold in her private collection.

¹ Margaret Sandresky. Email Interview with Cristy Lynn Brown. December 20, 2020.

² Moravian Music Foundation, 457 South Church Street, Winston-Salem, NC 27101, (336) 725-0651, David Blum- Research Librarian 2021, < <https://moravianmusic.org/>>.

Each entry in the catalog includes: a melodic incipit, the vocal ranges of soloists and choir voice type, composition date, vocal and instrumental forces, text origin, locations of the published or archived music, the duration, dedication details if applicable, commentary that includes special information about the work, composer suggestions and comments, and my assessment of the performance difficulty level. To make the catalog easily accessible for conductors to use I have created two indexes: a first line index, and one that highlights the solo/choir forces required.

The criteria used to assess performance difficulty are based on my expertise as a professional singer and voice teacher, as well as my experience as a choir singer, section leader and church music director. These ratings will assist a choral conductor in a preliminary decision as to whether the anthem is a performance possibility for their choirs. I assessed three levels in the thematic catalog entries: easy, intermediate, advanced.

1. Easy: suitable for small choirs, hymn-like in melody and harmony, the vocal ranges are not difficult for amateur singers to perform, and the piece has an organ or piano accompaniment that supports the choir.
2. Intermediate: suitable for a choir that has a mixture of amateur and advanced singers, *a cappella* or instrumental accompaniment.
3. Advanced: suitable for medium to large choir, need for more advanced singers in the choir due to more difficult vocal demands in range and technique, *a cappella* or more advanced instrumental accompaniment.

These criteria are not based on any judgement of compositional techniques but are intended to aid in research for performance. Since most of her choral anthems are sacred, and were commissioned for church choirs, the difficulty level is important to highlight since choirs can range widely in vocal ability. The main purpose of this thematic catalog is to create an accessible research tool for her undiscovered vocal and choral music to be performed.

CHAPTER II

BIOGRAPHICAL SKETCH

Margaret Vardell Sandresky was born on April 28th, 1921 in Macon, Georgia to Charles Gildersleeve Vardell and Eleanor Matilda Ferrill. Sandresky says, “I am the fourth generation of women professional composers in my family, and probably absorbed my basic talent from this inheritance and point of view.”³ Her paternal great grandmother, the pianist Jane Elizabeth Wharton Rumble, was born in Greensboro, NC, and was the daughter of Malinda Rankin and Watson Wharton, a Ruling Elder in the First Presbyterian Church. She was educated at the Edgeworth Seminary in Greensboro. This school was named after Maria Edgeworth, whose method was for children to learn by experience, and her volumes are titled *Practical Education* (1798). They were co-authored by her father Richard Lovell Edgeworth. The First Presbyterian Church had brought from Germany Professor Heinrich Schneider to serve as director of music and organist, and he also taught at the Edgeworth Seminary. “My great grandmother must have received her musical training from him.”⁴ She married Dr. Jethro Rumble, who was the minister of the First Presbyterian Church in Salisbury where he served for forty-six years. After her marriage Mrs. Rumble established a music school in Salisbury, NC. Sandresky says, “In her book, *This Was Home* (1938), Hope Summerell Chamberlain

³ Margaret Sandresky, Email Interview with Cristy Lynn Brown, December 20, 2020.

⁴ Ibid.

wrote that, Mrs. Rumble believed in repetitive practice and made her students practice with weights on their wrists in order to achieve a more sonorous tone.”⁵ Their daughter was Linda Rumble.

Sandresky’s paternal grandparents were important music figures at Flora MacDonald College (established 1896-1961). “Sandresky’s grandfather, Charles Graves Vardell, founded and was president of Flora MacDonald College in Red Springs, NC which became Saint Andrews University in Laurinburg, NC. Her grandmother, Linda Rumble, received a music degree from Peace Junior College in Raleigh, NC and a degree from the New England Conservatory in Boston, MA. In 1890 she married Charles Graves Vardell. She founded the Conservatory of Music at Flora Macdonald College, founded by her husband in 1896, and served as the head from 1896-1926. Sandresky also credits her grandmother as an influence, “Grandma thought of herself as a serious artist until her dying day; and became head of the Music Department at the college her husband founded in 1896, now St. Andrew’s University in Laurinburg, NC. Grandma had a huge influence on me. Her idea of a woman having a career in music was unusual even in the early 20th century.”⁶ Music education for women would continue to become an important legacy in Sandresky’s life as an educator.

Her father, Dr. Charles G. Vardell Jr., was a well-known North Carolina music educator and composer, who was also an accomplished pianist and organist. He received an AB from Princeton, a certificate with highest honors from Julliard, and a PHD in

⁵ Margaret Sandresky, Email Interview with Cristy Lynn Brown, February 12, 2021.

⁶ Margaret Sandresky, Email Interview with Cristy Lynn Brown, December 20, 2020.

composition from Eastman. After two years of YMCA work in World War I, he held positions as dean of music at Flora MacDonald college in 1919, and then in 1923 he became the head of the piano department at Salem College in Winston Salem, NC. He would return to Flora Macdonald to serve as the Dean of the Conservatory from 1952-61 where he also served as the last president of Flora Macdonald College. He became the dean of the St. Andrews Conservatory of Music in 1961.

Sandresky's mother, Eleanor Ferrill, graduated with BM degrees in piano and voice from Wesleyan College in Macon, GA. She then taught at Andrews College in Cuthbert, GA."⁷ Ferrill spent two winters in New York City studying privately with Madam Moltka, who was a voice teacher. "While there, she lived in a women's club where she became friends with two of Dad's sisters. Through them, she met my father. After her marriage, she gave up a career and became involved with making a home."⁸

Margaret Sandresky's musical education began at home. "It's the most natural thing in the world for me to compose music. I improvised little pieces on the piano, and I was surrounded by music all the time. I grew up listening to my father practicing the piano and composing, but as a teacher he was too strict for me when I was young,"⁹ Sandresky says. She studied piano in the preparatory department at Salem College with Frances Jarrett and attended Salem Academy for her high school education where she studied piano with Viola Tucker. Afterwards, she received her Bachelor of Music in

⁷ Author Unknown. "Vardell name, history exist with Margaret Vardell Sandresky," *Laurinburg Exchange Online*, < <https://www.laurinburgexchange.com/news/23274/vardell-name-history-exist-with-margaret-varde-ll-sandresky> > (accessed 26 January 2020).

⁸ Margaret Sandresky, Email Interview with Cristy Lynn Brown, February 12, 2021.

⁹ Margaret Sandresky, Telephone Interview with Cristy Lynn Brown, February 16, 2021.

Organ with honors at Salem College in 1942. Her organ professor was her father, and she studied counterpoint with Mary Cash.

Her graduate studies were at the Eastman School of Music where she earned a Master of Music in Composition in 1944. “At Eastman, I was teaching Assistant to Gustaf Soderlund in counterpoint as a result of Mary Cash’s excellent teaching,”¹⁰ she said. Sandresky also studied composition with the Pulitzer Prize winning American composer Howard Hanson. She was an organ pupil of Harold Gleason, who was the first head of the organ department at Eastman “My thesis, a tone poem for orchestra, *Song for a Peaceful Valley* on Landscape near Auvers by Vincent Van Gogh, was performed by the Eastman- Rochester Philharmonic in April 1944, during the annual Festival of American Music, that was held that year during World War II.”¹¹

After studies at Eastman she was on the faculty at the Oberlin Conservatory for two years. She then moved back to Winston Salem after the war. In the summer of 1948, she taught theory at the University of Texas at Austin for one semester. Afterwards, she decided to come back to North Carolina and began to practice and play the organ again while supporting herself with teaching and church jobs.

In 1950, Sandresky won the Young Composer Award from the North Carolina Symphony for her composition, *The Three Marys*.¹² She then received a Fulbright Grant to study in Germany in 1955 at the Hochschule für Musik in Frankfurt am Main,

¹⁰ Margaret Sandresky, Email Interview with Cristy Lynn Brown, February 12, 2021.

¹¹ Margaret Sandresky, Email Interview with Cristy Lynn Brown. December 20, 2020.

¹² Lynn Felder. “Play on: Sandresky's musical life draws on past, extends into future,” *Winston-Salem Journal Online*, <<https://journalnow.com/news/local/play-on-sandreskys-musical-life-draws-on-past-extends-into-future/article>> (accessed 26 January 2021).

Germany where she studied organ with Helmut Walcha, harpsichord with Maria Jäger-Jung, and composition with Kurt Hessenberg. Afterwards, she returned to her faculty position at Salem College, and was married to Clemens Harold Sandresky, who was dean of the School of Music at Salem College. Mr. Sandresky was a pianist, teacher, organist, and choir director. He held an AB in Music with Distinction from Dartmouth College and a MA in Music from Harvard University. They had three children: Eleanor Margaret Sandresky, Charles Clemens Sandresky, and Paul Vardell Sandresky (deceased).

It was in 1965 that she was asked by the composer Vittorio Giannini who was the founder and first president of the North Carolina School of the Arts, which is now the University of North Carolina School of the Arts, to establish the organ department in the School of Music. He had envisioned the music school to be a “Julliard of the South,” and He knew her excellent reputation because of his acquaintance with her father and husband. At this time, she was a full-time mother with three children and was only teaching part time. She thought she might be able to teach some theory, but Giannini had plans to use someone from Julliard. It was a surprise when he then asked her to form an organ department:

But Vittorio wanted to bring down his own theory method from Juilliard where he was getting the rest of his faculty, so he suddenly asked me to form an organ department. I was thunderstruck, since there were no organs at Gray High School. We cooked up a plan where I would take six High School kids, find churches where they could practice, and send them around in taxis each weekday morning to the churches who gave their facilities free. I lined up the big downtown churches plus Highland. At the time, I was the organist at Centenary. This lasted for two years until Mary Cash, the theory teacher at Salem College retired and Clem wanted me to take her place. We had both studied the Schenker method and wanted to use it at Salem; so after two exciting years, I resigned; and that is when

Chancellor Robert Ward hired John Mueller, who was at Salem College, to teach organ, the two schools combined departments, and the students ever since have used Salem College instruments.¹³

She taught there from 1965 to 1967.

Her music theory accomplishments stem from the excellent education she received, according to Sandresky: “During my undergraduate training all students were required to take classes in harmony and improvisation, 16th century counterpoint, form and analysis, and a semester of free composition.”¹⁴ At Eastman she studied with Irvine McHose who is the author of *The Contrapuntal Harmonic Technique of the 18th Century* (1947). During her classes with him she examined the chord frequency of the entire chorales of Johann Sebastian Bach.

While on the faculty at Oberlin she was introduced to the method of Arthur Heacox and was required to use his text *Harmony for Ear, Eye, and Keyboard* (1926) as the basis for her teaching theory classes there. The studies during her Fulbright Scholarship in Germany included composing chorale and fugue forms each week in 18th century technique. Music theory became a mainstay of her teaching career and influenced her composing style. She remarked, “I have always enjoyed the process of analysis.”¹⁵

Sandresky is the first woman to have given a presentation at the National Conference of Music Theory at the founding meeting in 1977 at Northwestern

¹³ Margaret Sandresky, Email Interview with Cristy Lynn Brown, February 12, 2021.

¹⁴ Margaret Sandresky. Reminiscences about her theory education and early experiences with the National Conference of Music Theory, *Society for Music Theory*, 2014, audio, 16:02, <https://societymusictheory.org/archives/audio> (accessed 8 February 2021).

¹⁵ Margaret Sandresky. Email Interview with Cristy Lynn Brown. December 20, 2020.

University, which was the predecessor of the Society for Music Theory. The article that she presented and was published was “The Continuing Concept of the Platonic-Pythagorean System and Its Application to the Analysis of Fifteenth-Century Music.” She is also the first woman to have published an essay in the *Music Theory Spectrum* which is found in Vol. 1 (Spring, 1979). The noted theorists Dr. David Beach and Dr. Allen Forte assured her that they wanted her article for inclusion in the first issue of *Music Theory Spectrum*. This article led to the writing of more theory articles. According to the Moravian Music Foundation Archives:

Her principal research in music theory has explored the interaction of fifteenth century humanism between the music, art, and architecture of that period. Her articles have been published in *Music Theory Spectrum*, Vol. 1; in the *Journal of Music Theory*, Yale University Press (25.1); the *American Liszt Society Journal*, Vol. X; and *The Golden Section in Music*, edited by Jean Pierre Condat, Lyons, France, 1988.¹⁶

Other articles that have been published include: “The Golden Section in Three Byzantine Motets of Dufay” in the *Journal of Music Theory* Vol. 25, No. 2; “Elizabeth Crusiger: First Woman Poet of the Reformation Her Christmas Hymn and Its Music,” in *American Organist Magazine* Vol. 44 Issue 12; “Mendelssohn's Sonata III: A Composer's View” in *Diapason* Vol. 99 Issue 3; “Hidden Patterns in Jehan Alain's ‘Jannequin’ Fugato” in *Diapason*, Vol. 102 Issue 3; “Fulbright Fragments from Germany 1955-56” in *American*

¹⁶ Nola Reed Knouse. “Finding Aid for Margaret Vardell Sandresky Collection Title,” Moravian Music Foundation Archives, <<https://moravianmusic.org/wp-content/uploads/Sandresky-Collection-1.pdf>> (accessed 26 January 2021).

Organist, May 2003; and “Tonal Design in Liszt’s Piano Sonata in B Minor,” in *Journal of the American Liszt Society*, Vol. 10, 1981.

As a composer, Sandresky has a significant number of compositions that represent many genres of music including: ten volumes of works for solo organ; works for solo piano or harpsichord; choral anthems; hymn arrangements; songs for vocal soloist with piano or organ; chamber music; orchestral works; and works for larger instrumental ensembles. She always innately knew that she wanted to be a composer:

I always knew I would become a composer. Before I could write, I sang my impromptu songs to my mother, who was a singer, and she wrote them down, “A birdie with a yellow bill”, and so forth. Before I began piano lessons, I would improvise at the keyboard. My father would play little keyboard games with me, giving me a set pitches to play while he harmonized them in the most miraculous ways.¹⁷

During her high school training at Salem Academy, she was taking a piano lesson per week and performing in Gilbert and Sullivan operettas. It was there that she composed two pieces, “I composed a piano piece, “Country Dance,” and a song, “Little child, good child, go to sleep.”¹⁸ Vocal compositions were the first works that she was drawn to as a beginning composer. “Personally, I have always made songs. Before I could write, I sang them to my mother, improvising the words. She was a trained soprano, and she wrote some of them down.”¹⁹

¹⁷ Margaret Sandresky. Email Interview with Cristy Lynn Brown. December 20, 2020.

¹⁸ Ibid.

¹⁹ Ibid.

Another major influence on her as a musician and composer was the Moravian tradition of music she experienced while living in Winston Salem, NC. The origin of these institutions stems from the Moravian community establishing a school for girls in 1772 which is still the oldest liberal arts institution for women in the United States where she studied and taught. She recalls, “I was saturated with Moravian music and those wonderful chorales.”²⁰ Music education and congregational singing of hymns is emphasized in the Moravian church, and children are trained in brass and wind instruments, as well as choral singing. Her choral canon illustrates a beautiful melodic lyricism that is easily singable, and in examining her compositions, one can see that Moravian hymnody has had an impact on her sacred vocal works.

Sacred compositions comprise most of her choral and vocal solo output with many of them supported by organ accompaniment. In an email exchange and multiple phone conversations I asked specifically how she approaches composing for voice. She replied,

Before I begin composing, I explore the possibilities of a piece of work; the length, medium, possible musical ideas, and then I begin to write. I usually compose vocal music away from a keyboard but may use it later to check things out. My most recent vocal work was the a cappella anthem, “Christ’s Garden”, Paraclete Press, written, I think, 2017, completely by my just singing or imagining music to such a moving and delicate text. My compositional process has evolved over the years from a sort of involuntary talent to a more fully developed technic in developing material and working out formal structure. I taught 16th century vocal polyphony for years. Otherwise, my vocal writing has always been informed by text and medium. I have a voice and I sing what I compose.²¹

²⁰ Margaret Sandresky. Email Interview with Cristy Lynn Brown. December 20, 2020.

²¹ Ibid.

Textually most of the choral works are sacred, and she has particularly favored the Psalms, Bible passages, texts of Latin origin, and hymn texts. When asked about why she chose Psalms for MVS 31, 32, and 34 for baritone or mezzo-soprano soloist she said, “The Psalms were meant to be sung, and they are lyric expressions.”²² Some of the secular texts include Shakespeare, Italian, Moravian correspondence/letters, Robert Burns, the composer’s own text, and one patriotic text.

Her choral works, both sacred and secular are around forty-seven in total, and her solo vocal works both sacred and secular reflect a much smaller amount at thirteen. Only nine choral works have been published, and unfortunately only one of the solo vocal works which is for soprano, *My Soul Doth Magnify the Lord* MVS 1, has been published but is out of print. Fortunately, the holographic manuscripts (originals and copies) are held in the Moravian Music Foundation archives in Winston Salem, NC. Most of them were originally commissions from churches, choral groups, and some individuals so were never available to be performed elsewhere. Other commissioned compositions were “funded by the National Endowment for the Arts, the North Carolina Arts Council, the Reynolda House Museum of American Art, the American Guild of Organists, and the North Carolina Music Teachers Association.”²³ This thematic catalog, with its search indexes, will provide a guide for future performances of these little-known compositions.

²² Ibid.

²³ Nola Reed Knouse, “Finding Aid for Margaret Vardell Sandresky Collection Title,” Moravian Music Foundation Archives, <<https://moravianmusic.org/wp-content/uploads/Sandresky-Collection-1.pdf>> (accessed 26 January 2021).

At the time of this dissertation Sandresky is still actively composing and has finished an orchestral work for the Winston Salem Symphony in NC, *Gaudeamus: Celebrating Salem Academy and College: Empowering Women for 250 Years*, for the upcoming two hundred and fiftieth anniversary of the founding of the Moravian all-girls school that would become Salem Academy and College. She has also completed an organ piece in 2021 for Saint Elizabeth Church in Marburg, Germany titled *Victimae paschali laudes*, that will be included in *The Organ Works of Margaret Vardell Sandresky; Volume XI*, to be published in 2021 by Leupold Editions.

She is professor emerita and distinguished professor of Salem College, and additional honors for her include being listed in *Woman Composers* (1973), *Contemporary American Composers* (1974), *Who's Who in Music* (1984), the *International Who's Who in Music* (1992), *Women in Music* (1993), and the *International Encyclopedia of Women Composers* (1981). She is one of the co-founders of the annual North Carolina Composers' Symposium and was a delegate to the International Congress on New Music Notation, held in Belgium in 1974, and is a member of the International Alliance for Women in Music.²⁴ She has been recently honored by the North Carolina Society of New York, Inc., for her achievements in music, and in 2011, during a gala concert at Salem College in honor of her 90th birthday, she was presented with "The

²⁴ Nola Reed Knouse, "Finding Aid for Margaret Vardell Sandresky Collection Title," Moravian Music Foundation Archives, <<https://moravianmusic.org/wp-content/uploads/Sandresky-Collection-1.pdf>> (accessed 26 January 2021).

Order of the Long Leaf Pine,” the highest honor the governor can bestow on a North Carolina citizen.

Thematic Catalog Abbreviations

a	alto instrument
A	alto voice
ad lib	a libitum
b	bass instrument
B	bass voice
Bar	baritone voice
bn	bassoon
cl	clarinet
cym	cymbal
db	bass
dr	drum
fl	flute
hn	horn
hp	harp
hpd	harpsichord
Mez	mezzo-soprano
mss.	manuscript
ob	oboe
opt.	optional
org	organ
perc	percussion
pf	piano
rec	recorder
S	soprano voice
sol	solos
Sus cym	suspended cymbals
T	tenor voice
t	tenor instrument
timp	timpani
tpt	trumpet
trbn	trombone
unacc.	unaccompanied
va	viola
vc	cello
vn	violin
vns	multiple violins
xyl	xylophone

CHAPTER III

THEMATIC CATALOG

MVS 1 My Soul Doth Magnify the Lord

My soul - - doth - mag - ni - fy the Lord, And my

6

spi - rit hath re - joiced - ed in God my Sav - - ior.

The musical score is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains the melody for the first line of the hymn. The second staff continues the melody, starting with a 5/4 time signature and ending with a 3/4 time signature. The lyrics are written below the notes.

Soprano Solo

A musical notation for a Soprano Solo, showing a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a whole note and a half note.

Composition Date: 1959

Instrumentation: S, org

Text: Latin origin is *Magnificat*, English origin is Luke 1, KJV

Printed Editions: Jubilate Music Group, Brentwood, Tennessee, originally H.W. Gray Co., INC., New York, NY, Agents for Novello Co., LTD

Duration: 3'

Dedication: Awarded Second Prize in the Sacred Solo Contest sponsored by the Choir of The Presbyterian Church, Lexington, Virginia.

Commentary: The first ten measures are a recitative, and this incipit is the beginning of the melodic phrase. The level of difficulty is intermediate.

MVS 2

King of Glory, King of Peace

The musical score is written for a unison voice part. It consists of three staves of music with lyrics underneath. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of quarter notes. The second staff continues the melody, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line. The third staff concludes the piece with a double bar line. The lyrics are: 'King of glo - ry, King of peace, I will love thee; and that love may ne - ver cease, I will move thee. Thou - hast gran - ted my - re - quest, Thou hast heard me:'. Below the first staff, the number '6' is printed. Below the second staff, the number '10' is printed. To the left of the third staff, the word 'Unison' is printed.

King of glo - ry, King of peace, I will love thee; and that love may
6
ne - ver cease, I will move thee. Thou - hast
10
gran - ted my - re - quest, Thou hast heard me:
Unison

Composition Date: 1961

Instrumentation: unison choir, pf, opt. org

Text: by George Herbert

Printed Editions: Jubilate Music Group, Brentwood, Tennessee, originally published by Brodt Music, Charlotte, North Carolina

Duration: 2'

Dedication: None

Commentary: The level of difficulty is easy.

MVS 3
Psalm 92

Lord, tis - a pleas-ant thing - to stand - - in gar - dens plant - ed
10
by - Thy hand let - me - with - in - Thy courts - be
16
seen - - like - a young - ce - dar fresh - and - green

Soprano
Alto
Tenor
Bass
Soprano Solo

Composition Date: Chistmas 1966
Instrumentation: S, SATB, org
Text: from "Psalms and Hymns" of the Presbyterian Church, published in 1843
Printed Editions: holograph mss.
Duration: 3'
Dedication: To Mr. and Mrs. Gordon Hanes
Commentary: The level of difficulty is intermediate.

MVS 4 a,b,c,d,e
Jericho

(4 a) Part I

9 Now af-ter the death of Mo-ses the ser-vant of God it came - to
pass that the Lord spoke to Josh-u-a Mos-es mi-nis-ter Josh - u - a

(4 b) Part I Chorus

4 For - ty thou-sand pre - par'd for war pass'd o - ver be - fore the
Lord in - to bat - tle to the plains of Je - ri - cho

(4 c) Part II

4 And it came to pass while Josh-u - a was by Je - ri - cho, - that he
lift - ted up his eyes and look'd, and be - hold, there stood a man o-ver a -
9 gainst him with his sword drawn in his hand And
12 Josh - u - a went un - to him, and said un - to him

Jericho (continued)

(4 d) Part III

And Je - ri - cho was strait-ly shut up, be -

7

cause of the chil - dren of Is - - ra - el none went -

10

- out and none came - - in

(4 e) Part III Chorus

And the priests took up the Ark of the Lord and se - ven

8

priests bear-ing se - ven trum - pets of rams - - horns - be - fore - the

14

Ark of the Lord-went on - con - tin - u - al - ly and blew with the trum-pets

Jericho (continued)

The image displays a musical score for the piece 'Jericho (continued)'. It consists of two systems of staves. The first system on the left contains four staves for the vocal parts: Soprano, Alto, Tenor, and Bass. The Soprano staff begins with a whole note on G4, followed by a whole rest. The Alto staff begins with a whole note on G3, followed by a whole rest. The Tenor staff begins with a whole note on G2, followed by a whole rest. The Bass staff begins with a whole note on G1, followed by a whole rest. The second system on the right contains four staves for the solo parts: Soprano Solo, Tenor Solo, and Bass Solo. The Soprano Solo staff begins with a whole note on A4, followed by a whole rest. The Tenor Solo staff begins with a whole note on A3, followed by a whole rest. The Bass Solo staff begins with a whole note on A2, followed by a whole rest. The key signature is one sharp (F#) and the time signature is 4/4.

Composition Date: July 9, 1967

Instrumentation: STB Soli, SATB, pf, 2 vn, 2 va, vc, db, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 3 Bb tpt, 2 trbn, tuba, perc: t dr, b dr, timp, Sus cym, cym, xyl, and hp

Text: Joshua 6 KJV, In the score it says Melas under text, but the composer says this is Salem spelled backward.

Printed Editions: holograph mss., full score, piano vocal score available

Duration: 15'

Dedication: None

Commentary: The level of difficulty is advanced. According to the composer, this work was composed at Salem College where she taught at that time. It was not a commission and never received a performance. She considers it an unfinished cantata. This information obtained during a telephone call with Mrs. Sandresky on December 1, 2020.

MVS 5 a,b
Two Italian Songs

(5 a) Song I- Musica

4

Mu - - - si - ca son - - che - mi -

dol - - - go pian - - gen - - - do,

Detailed description: This block contains the musical notation for the first two measures of Song I. The first measure (measure 4) is in 3/2 time and features a half note 'Mu', a dotted half note 'si', and a triplet of eighth notes 'ca son'. The second measure (measure 5) continues with a half note 'che', a dotted half note 'mi', and a final half note 'do,'. The lyrics are written below the notes, with hyphens indicating syllables spanning across notes.

(5 b) Song II- Caccia

6

Con a-mor mi gui - de per la ver - de, per la

ver - de ri - ve - ra pas - so pas - so sen - ti

Detailed description: This block contains the musical notation for the next two measures of Song II. The first measure (measure 6) is in 6/8 time and contains the lyrics 'Con a-mor mi gui - de per la ver - de, per la'. The second measure (measure 7) is in 3/4 time and contains the lyrics 'ver - de ri - ve - ra pas - so pas - so sen - ti'. The notation includes various note values and rests, with lyrics aligned under the corresponding notes.

Soprano

Alto

Tenor

Bass

Detailed description: This block shows four empty vocal staves for Soprano, Alto, Tenor, and Bass. Each staff is in 4/4 time. The Soprano staff has a treble clef and a key signature of one flat. The Alto staff has a treble clef and a key signature of one sharp. The Tenor staff has a treble clef and a key signature of one flat, with an '8' below the staff indicating an octave shift. The Bass staff has a bass clef and a key signature of one flat. Each staff contains a whole note at the beginning of the first measure, with a fermata above it.

Two Italian Songs (Continued)

Composition Date: February, 1970

Instrumentation: SATB, handbells

Text: Song I poetry by Francesco Landino, Song II poetry by Gianozzo Sachetti

Printed Editions: holograph mss.

Duration: 8'

Dedication: Dedicated to the Singers Guild Chorale, David Partington, Director

Commentary: The level of difficulty is advanced.

MVS 6
Sketches for Soprano

The image displays musical sketches for a soprano part. The first system (measures 1-6) is in 4/4 time, featuring a melody with a half note G4, a half note A4, and a half note B4, with lyrics "Two white doves coo,". The second system (measures 7-9) starts with a key signature change to two sharps (F# and C#) and a time signature change to 3/4, then to 8/4, with lyrics "two coo cool snow o - ver red toe,". The third system (measures 10-11) continues in 8/4 time with lyrics "cool snow o - - ver red toe,". Below these is a "Soprano Solo" section in 4/4 time, showing a half note G4 and a half note A4.

Two white doves coo,

7

two coo cool snow o - ver red toe,

10

cool snow o - - ver red toe,

Soprano Solo

Composition Date: November 8, 1970

Instrumentation: S, pf

Text: by Margaret Vardell Sandresky, reference to the mourning dove

Printed Editions: holograph mss.

Duration: None

Dedication: None

Commentary: The level of difficulty is advanced. It is indicated that the piano is to begin each section *ad libitum*.

MVS 7

My Heart's in the Highlands

My heart's - in the high - lands, my heart - is not here. My

6

heart's - in the high - lands a chas - - - ing the deer,

The musical score is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a whole rest followed by a half note G, then a quarter note A, and a half note B. The time signature changes to 6/4 for the next two measures, which contain a half note C and a half note D. The time signature returns to 4/4 for the final two measures, which contain a quarter note E and a half note F#. The lyrics 'My heart's - in the high - lands, my heart - is not here. My' are aligned under the notes. A measure rest '6' is placed below the first staff. The second staff also begins with a treble clef and a key signature of one sharp. It contains a half note G, a quarter note A, and a half note B. The time signature changes to 6/4 for the next two measures, which contain a half note C and a half note D. The time signature returns to 4/4 for the final two measures, which contain a quarter note E and a half note F#. The lyrics 'heart's - in the high - lands a chas - - - ing the deer,' are aligned under the notes.

Soprano Solo

The Soprano Solo section consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a whole note G.

Composition Date: February 28, 1971

Instrumentation: S, pf

Text: Robert Burns

Printed Editions: holograph mss.

Duration: 2'

Dedication: for Rebecca McConnaughey and Auld Lang Syne

Commentary: The level of difficulty is easy.

MVS 8 a,b,c,d,e
Windows

(8 a) I Invocation



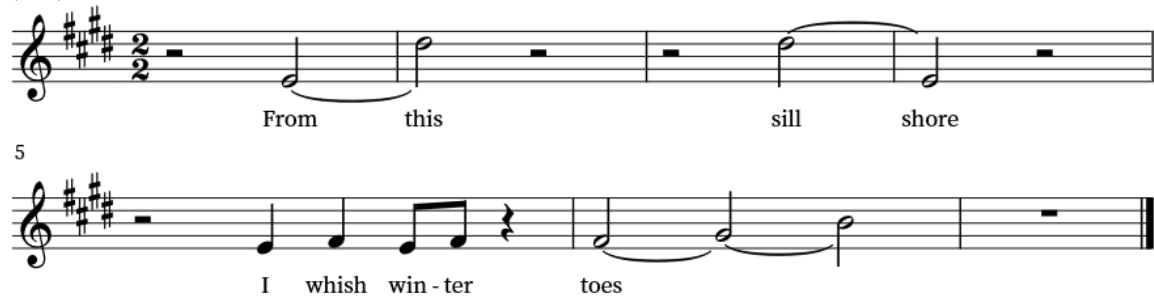
(8 b) II Letter: To Those Who are Leaving Europe for a New Land



(8 c) III Sister Oesterlein



(8 d) IV From This Sill Shore



Windows (continued)

(8 e) V What Brought Us Together

What brought us to - ge - ther, what join - ed our
5
hearts? The bless - ing and grace which our
8
High Priest im - - parts.

Women

The musical score is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The melody consists of quarter and half notes. The lyrics are written below the staff. The second staff continues the melody and lyrics. The third staff concludes the piece with a double bar line. Below the third staff, the word 'Women' is written, followed by a musical staff with a treble clef, a key signature of one sharp, and a time signature of 4/4, which appears to be a placeholder or a separate section.

Composition Date: February 20, 1972

Instrumentation: Womens Chorus, org, hp

Text:

I: "Now Thank We All Our God" by Marting Rinkart, English version by Catherine Winkworth. "Jesus Makes My Heart Rejoice" by Henrietta Louise van Hayn, English version by Frederick William Foster

II, III, and IV: from the Unity of Brethren, August 30, 1765. Letters from the Records of the Moravians, Volume II, p. 827

V: "What Brought Us Together" by Ludolf Ernst Schlicht, Moravian Book of Worship

Printed Editions: holograph mss.

Duration: 15'

Dedication: Five Pieces for Salem Academy in celebration of her 200th Birthday

Commentary: The level of difficulty is intermediate.

MVS 9

A Song for Music

7

10

Soprano I

Soprano II

Alto

Composition Date: February 4th, 1974

Instrumentation: SSA unacc.

Printed Editions: holograph mss.

Duration: 3'

Text: Unknown author approximately 17th century

Dedication: None

Commentary: The level of difficulty is easy.

MVS 10

Lift Up Your Heads, Ye Mighty Gates

Fling wide the por - tals of your heart, make it a

7

tem-ple set a - part for heav'ns em - ploy, from earth - ly

13

use, for heav'ns em - ploy a - dorn'd - with

18

pray'r, a - dorn'd - with pray'r, and love, - and joy.

Soprano

Soprano Solo

Alto

Alto Solo

Tenor

Tenor Solo

Bass

Bass Solo

Composition Date: 1976

Instrumentation: SATB soli, SATB, org

Text: Original German by Georg Weissel, English version by Catherine Winkworth,
Dona Nobis Pacem from the *Agnus Dei* of the Latin Mass

Printed Editions: holograph mss.

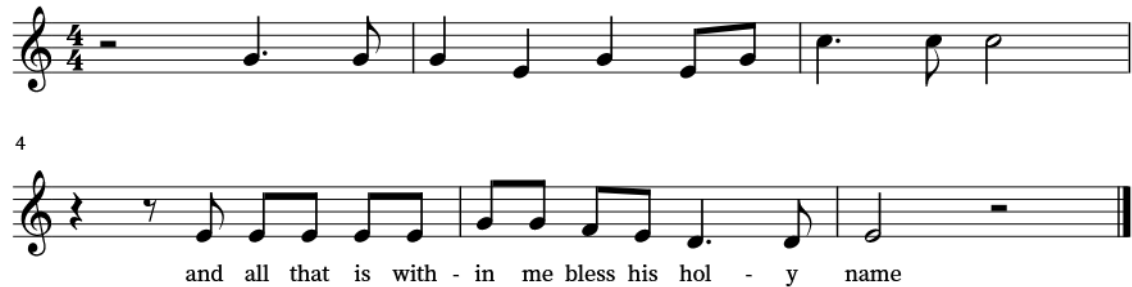
Duration: 5'

Dedication: commissioned by the choir of St. Paul's Episcopal Church, Winston Salem,
 North Carolina, A Festival Anthem for its 100th Anniversary 1876-1976

Commentary: The level of difficulty is advanced.

MVS 11 a,b,c,d
Four Hymns Arranged for SSAA

(11 a) I. Bless the Lord, O My Soul



Composition Date: July 25, 1978

Dedication: None

Instrumentation: SSAA, Organ

Text: Paraphraser: André Crouch

Printed Editions: Holograph mss.

Duration: 2'

Commentary: The level of difficulty is easy. This is the third of Hymn Arrangements for SSSAAA that includes the music written out but not the text.

(11 b) II. Now In the Days of Youth



Composition Date: July 17, 1978

Instrumentation: SSAA, org

Text: by Walter J. Mathams

Printed Editions: holograph mss.

Duration: 3'

Dedication: None

Commentary: The level of difficulty is easy. This is one of three sketches with the music written out but not the hymn text.

Fa - ther lead me day - by day

Commentary: The level of difficulty is easy. This is the second of three hymn sketches for SSAA that has the music written out but not the text.

Commentary: The level of difficulty is easy. This is the second of three hymn sketches for SSAA that has the music written out but not the text.

MVS 12

Come, Mary, Take Comfort

Come, Ma-ry, take com-fort, now quick - en thy pace, the cock crows for

morn - ing and near is the place. Now hast - en my dear one, my

love's - best crown, we soon shall set foot in far Beth - le - hem town.

Soprano

Alto

Tenor

Bass

Composition Date: June 17, 1981

Instrumentation: SATB, org

Text: *Ocaña* from the *Spanishes Liederbuch* German translation by Paul Heyes, English version by Nathan Haskell Dole

Printed Editions: holograph mss.

Duration: 4'

Dedication: None

Commentary: The level of difficulty is easy.

MVS 13

Praised Be the God of Love

5

Prais - ed be the God of love - Here be - low, and here a - bove: -
 who hath dealt his mer - cies so, - To his friend, and to his foe.

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of two staves. The first staff begins with a treble clef and a key signature change to one flat. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (half), F#4 (quarter), E4 (quarter), D4 (half). The second staff continues the melody: C4 (half), B3 (quarter), A3 (quarter), G3 (half), F#3 (quarter), E3 (quarter), D3 (half). The lyrics are written below the notes.

Soprano
 Alto
 Tenor
 Bass

Four empty vocal staves are shown, labeled Soprano, Alto, Tenor, and Bass. Each staff has a 4/4 time signature and a key signature of one flat. The Soprano and Alto staves have a treble clef, while the Tenor and Bass staves have a bass clef. Each staff contains a single whole note at the beginning, indicating the starting pitch for each voice part.

Composition Date: June 30, 1981

Instrumentation: SATB, org, opt. hanbells or chimes

Text: George Herbert

Printed Editions: holograph mss.

Duration: 3'

Dedication: None

Commentary: The level of difficulty is easy. This is an antiphonal anthem with alternating musical statements by SATB Choir, Men, and two part treble Angel choir.

MVS 14 a,b,c,d

To the Chief Musician: A New Song (From the Book of Psalms)

(14 a) I. O Sing To the Lord a New Song



(14 b) II. The Lord Is My Shepherd



(14 c) III. I Will Love Thee, O Lord, My Strength



(14 d) IV. Declare His Glory Among All the Heathen

De - clare His glo - ry a - mong the hea - then

4

Ho - nor and ma - jes - ty - are be - fore - him:

The image shows a musical score for a vocal part. It consists of two staves of music in 3/4 time, with a key signature of three sharps (F#, C#, G#). The lyrics are written below the notes. The first staff contains the lyrics 'De - clare His glo - ry a - mong the hea - then'. The second staff contains the lyrics 'Ho - nor and ma - jes - ty - are be - fore - him:'. There is a small number '4' written below the first staff.

Composition Date: 1982

Instrumentation: S, pf, fl, perc

Text:

I: Psalms 98, 33

II: Psalm 23

III: Psalm 18

IV: Psalms 96,89

Duration: 15'

Printed Editions: holograph mss.

Dedication: This piece was commissioned by Wake Forest University with support from the Arts Council, Inc. of Winston Salem, North Carolina. This project is jointly sponsored by a grant from the North Carolina Arts Council and by The National Endowment for the Arts in Washington D.C., a federal agency.

Commentary: The level of difficulty is advanced.

MVS 15

Psalm 137 By Babylon's Streams

By Ba - by-lon's streams we sat and wept, while Zi - on

5

we tho't on. A - midst there - of we hung our harps,

Soprano

Alto

Tenor

Bass

Composition Date: July 5, 1984

Instrumentation: SATB, org, opt. pf

Text: Psalm 137

Printed Editions: holograph mss.

Duration: 4'

Dedication: None

Commentary: The level of difficulty is easy. This work is based on a tune from "A Southern Harmony" edited by William Walker, 1835. It was originally By Babel's streams.

MVS 16

Babel's Streams

By Ba - bel's - streams we sat and wept while Zi - on we th'ot on.

6

A - midst there - of we hung our harps,

10

the Wil - low trees a - mong

Soprano

Alto

Tenor

Bass

Composition Date: July 5, 1984

Instrumentation: SATB, org, opt. pf

Text: Psalm 137 version edited by William Walker

Printed Editions: holograph mss.

Duration: 2'

Dedication: None

Commentary: The level of difficulty is easy. This work is based on a tune from "A Southern Harmony" edited by William Walker, 1835. It was originally By Babel's streams. This version is the first piece in "Two Anthems for SATB and Organ or Piano."

MVS 17

The Turtle Dove

Hark! don-'t you hear - the tur - tle dove, the to - ken of re - deem - ing

love? O Zi - on, hear the tur - tle dove, the to - ken of your Sav - ior's love!

Soprano

Alto

Tenor

Bass

Composition Date: July 6, 1984

Instrumentation: SATB, pf, opt. org

Text: "A Southern Harmony" (1835), William Walker, ed.

Printed Editions: Paraclete Press, holograph mss. found at the Moravian Music Foundation in Winston Salem, North Carolina

Duration: 3'

Dedication: None

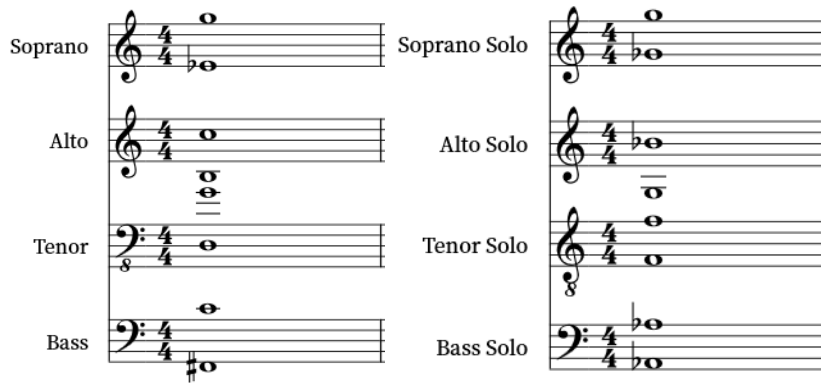
Commentary: The level of difficulty is intermediate. The Turtle Dove is originally included as II of "Two Anthems for SATB and Organ or Piano." It is published separately by Paraclete Press.

MVS 18

Christ Our Passover Is Sacrificed For Us



al - le - lu ia Al - le - lu - ia Christ is ris - en al - le -
7
lu - ia, the Lord is ris'n in - deed. Al-le - lu - ia, Al-le-lu - ia.



Soprano Soprano Solo
Alto Alto Solo
Tenor Tenor Solo
Bass Bass Solo

Composition Date: December 8, 1984

Instrumentation: SATB soli, SATB, org

Text: English version by anonymous found in *The Book of Common Prayer* 1979

Printed Editions: holograph mss.

Duration: 6'

Dedication: commissioned by the Adult Choir of St, Paul's Episcopal Church, Winston Salem, North Carolina in honor of Helen Savage Cornwall, 1984.

Commentary: The level of difficulty is advanced.

MVS 19
America

Oh beau - ti - ful for spa - cious skies, for am - ber waves of grain,
7
for pur - ple moun - tain
10
ma - jes - ties a - bove the fruit - ed plain.

The vocal line is written in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and quarter notes. The lyrics are: "Oh beau - ti - ful for spa - cious skies, for am - ber waves of grain, for pur - ple moun - tain ma - jes - ties a - bove the fruit - ed plain." The piece ends with a double bar line.

Soprano
Alto
Tenor
Bass

The SATB vocal parts are shown in four staves. The Soprano, Alto, and Tenor parts are in treble clef, and the Bass part is in bass clef. The key signature is one sharp (F#). The time signature is 4/4. The parts are mostly whole notes, with some rests. The Soprano part has a fermata over the final note. The Alto, Tenor, and Bass parts have a fermata over the final note.

Composition Date: February 12, 1989
Instrumentation: SATB, org, opt. pf
Text: by Katherine Lee Bates
Printed Editions: holograph mss.
Duration: 4'
Dedication: for William Dryer
Commentary: The level of difficulty is intermediate.

MVS 20

Jesus, Still Lead On

Je-sus still lead on Till our rest be won! And al-though our

8

way be cheer-less, We will fol-low calm and fear-less;

13

Guide us by thy hand To our fa-ther-land!

Soprano

Alto

Tenor

Bass

Composition Date: 1992

Instrumentation: SATB, org

Text: Original German by Nicolaus Ludwig von Zinzendorf, English Version by Jane Borthwick

Printed Editions: Calvary Moravian Church Centennial Program

Duration: 3'

Dedication: commissioned for the Centennial Year of Calvary Moravian Church 1893-1993

Commentary: The level of difficulty is easy. The tune is *Seelenbräutigam* by Adam Drese arranged by Margaret Vardell Sandresky.

MVS 21
Let Us Rejoice

5

Come, let us all with glad-ness raise a - joy-ous song of thanks and praise

To Him who rules the heav'n-ly host, God, - Fath-er Son and Ho - ly Ghost.

The musical score is written for a single voice part. It begins with a treble clef and a key signature of one sharp (F#). The first line contains the lyrics 'Come, let us all with glad-ness raise a - joy-ous song of thanks and praise'. The second line contains the lyrics 'To Him who rules the heav'n-ly host, God, - Fath-er Son and Ho - ly Ghost.' The score includes various time signatures: 4/4, 3/2, 2/2, and 4/4.

Soprano

Alto

Tenor

Bass

The vocal staves are arranged vertically. Each staff is labeled with its voice part: Soprano, Alto, Tenor, and Bass. The Soprano staff is in treble clef with a key signature of one sharp (F#). The Alto staff is in treble clef with a key signature of one sharp (F#). The Tenor staff is in bass clef with a key signature of one sharp (F#). The Bass staff is in bass clef with a key signature of one sharp (F#). The time signature for all staves is 4/4.

Composition Date: Spring 1992
Instrumentation: SATB, org
Text: "Freuen wir uns" German text by Michael Weise, English version by Evelyn Renatus Hasse
Printed Editions: holograph mss.
Duration: 4'
Dedication: commissioned by the Moravian Music Foundation Winston Salem, North Carolina
Commentary: The level of difficulty is intermediate.

MVS 22

God So Loved the World

4

God so lov'd, so lov'd, - so lov'd - the world

God - - so lov'd, - So lov'd - the world - -

The image shows a musical score for a two-part setting of 'God So Loved the World'. The first part is a vocal line in G major, 4/4 time, with lyrics 'God so lov'd, so lov'd, - so lov'd - the world'. The second part is a vocal line in G major, 4/4 time, with lyrics 'God - - so lov'd, - So lov'd - the world - -'. The score is written on two staves, each with a treble clef and a key signature of one sharp (F#).

Choir I

Choir II

Soprano Alto Tenor Bass

Soprano Alto Tenor Bass

The image shows the musical score for two choirs, Choir I and Choir II. Each choir has four parts: Soprano, Alto, Tenor, and Bass. The score is written on two staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The lyrics are 'God so lov'd, so lov'd, - so lov'd - the world'.

Composition Date: June 7, 1992

Instrumentation: SATB, SATB, org

Text: John 3:16 KJV

Printed Editions: holograph mss.

Duration: 4'

Dedication: commissioned by the Choir of St. Paul's Episcopal Church, Winston Salem, North Carolina in honor of the Reverend E. Dudley Colhoun Jr., D.D.

Commentary: The level of difficulty is intermediate.

The Church's One Foundation

Soprano

Alto

Tenor

Bass

Instrumentation: SATB, org

Printed Editions: holograph mss.

Dedication: commissioned by Elm Grove United Methodist Church, Pfafftown, North Carolina. To honor Miss Mildred E. Doub for many years of dedicated service given through direction of the music program, on the occasion of the Centennial Celebration of the founding of the church. 1894-1994.

Reverend M. Alvin Latham, Pastor, Thomas H. Manning, Organist and Director of Music
 Commentary: The level of difficulty is easy.

MVS 24

Though I Speak with the Tongues of Men and Angels

4 Though - I speak - with the tongues of men and of an - gels, and have not
char - i - ty, and have not char - i - ty I am noth-ing.

Soprano
Alto
Tenor
Bass
Children Sop.
Children Alto

Composition Date: July 24, 1995

Instrumentation: SATB, org, opt. children's voices

Text: Corinthians I, 13

Printed Editions: Paraclete Press

Duration: 4'

Dedication: Commisioned by Charlotte, Constance Fraser and Lyons Gray in loving memory of Caroline Elizabeth McCullough for the choir and organ of St. Paul's Episcopal Church, Winston Salem, North Carolina.

Commentary: The level of difficulty is advanced.

MVS 25

Advent Hymn I

And there shall come forth a rod out of the
stem of Jes - se, and a branch shall grow out of his roots

8

The musical score for measures 8-11 is written in 3/4 time, key of B-flat major. Measure 8 begins with a whole rest, followed by a half note B-flat, a quarter note D, a half note E, and a quarter note F. Measure 9 contains a half note G, a quarter note A, a half note B-flat, and a quarter note C. Measure 10 features a half note D, a quarter note E, a half note F, and a quarter note G. Measure 11 consists of a half note A, a quarter note B-flat, a half note C, and a quarter note D. The lyrics are: "And there shall come forth a rod out of the stem of Jes - se, and a branch shall grow out of his roots".

Soprano
Alto
Tenor
Bass

The vocal staves for Soprano, Alto, Tenor, and Bass are shown in 4/4 time, key of B-flat major. Each staff contains a whole note chord. The Soprano staff has a whole note B-flat. The Alto staff has a whole note D. The Tenor staff has a whole note B-flat. The Bass staff has a whole note B-flat. The lyrics are: "And there shall come forth a rod out of the stem of Jes - se, and a branch shall grow out of his roots".

Composition Date: December 11,1995

Instrumentation: SATB, org

Text: Isaiah 11: 1-6 KJV

Printed Editions: holograph mss.

Duration: 2'

Dedication: None

Commentary: The level of difficulty is easy.

MVS 26
Advent Hymn II

The musical score for "Advent Hymn II" is presented in two systems. The first system consists of a single melodic line in bass clef, starting on a whole rest and moving through a series of eighth and quarter notes. The lyrics "The wil - der-ness and the sol - i - tar - y place shall be glad," are written below the notes. A measure number "6" is placed at the beginning of the second system. The second system continues the melody in a treble clef, with lyrics "and the de - sert shall be glad, and the de - sert shall be glad, and blos - som as the rose,". A measure number "10" is placed at the beginning of the third system. The third system concludes the melody with a final note and a double bar line. Below the vocal line is a SATB choir section with four staves labeled Soprano, Alto, Tenor, and Bass. Each staff contains a whole note chord in 4/4 time, corresponding to the lyrics of the first system.

The wil - der-ness and the sol - i - tar - y place shall be glad,

6

and the de - sert shall be glad, and the de - sert shall be

10

glad, and blos - som as the rose,

Soprano

Alto

Tenor

Bass

Composition Date: December 21,1995

Instrumentation: SATB, org

Text: Isaiah 35 KJV (selections)

Printed Editions: holograph mss.

Duration: 2'

Dedication: None

Commentary: The level of difficulty is easy. The opening line is a brief tenor solo.

MVS 27

Advent Hymn III

5

O come, O come, - Em - man - u -
el, and ran - som cap - tive Is - ra - el,

The first system of the musical score is written on a single staff in 3/4 time, key of B-flat major. It begins with a whole rest, followed by a half note G4, a half note A4, a half note Bb4, a half note C5, a half note Bb4, a half note A4, and a half note G4. The lyrics are: "O come, O come, - Em - man - u -".

Soprano
Alto
Tenor
Bass

The SATB part of the musical score is written on four staves, each with a 4/4 time signature and a key signature of one flat. The Soprano staff has a whole note G4. The Alto staff has a whole note F#4. The Tenor staff has a whole note E4. The Bass staff has a whole note D4.

Composition Date: December 29,1995

Instrumentation: SATB, org

Text: *Veni Emmanuel* (Latin 10th Century), English version by John M. Neale

Printed Editions: holograph mss.

Duration: 2'

Dedication: None

Commentary: The level of difficulty is easy.

MVS 28
Advent Hymn IV

Si - lent night, - - ho - ly night, - - si - lent night,

4

ho - ly night, all - is calm all - is bright,

Soprano

Alto

Tenor

Bass

Composition Date: January 1, 1996
 Instrumentation: SATB, org
 Text: Original German by Joseph Mohr, English version by John Freeman Young
 Printed Editions: holograph mss.
 Duration: 2'
 Dedication: None
 Commentary: The level of difficulty is easy.

MVS 29
All Are One

Walls - of fear and walls of ha - bit, walls - of pride and

walls of hate; all - the walls that stand be -

tween us crum - ble in the light of grace.

Composition Date: 1996
Instrumentation: SATB, org
Text: by Peggy Haymes
Printed Editions: holograph mss.
Duration: 4'
Dedication: commissioned by the Wake Forest Baptist Church on the fortieth anniversary of its establishment in Winston Salem, North Carolina
Commentary: The level of difficulty is intermediate.

MVS 30

I Am the True Vine



Sop I and II

Alto

Tenor

Bass

Four vocal staves, each in treble clef (except for the Bass staff which is in bass clef), key of D major, and 4/4 time. Each staff contains a whole note chord in the first measure. The chords are: Soprano I and II (D5, F#5), Alto (D5, F#5), Tenor (D5, F#5), and Bass (D4, F#3). The Tenor and Bass staves have an '8' below the first measure, indicating an octave shift.

Composition Date: revision May 16, 1997

Instrumentation: SATB, unacc.

Text: John 15: 5, 8, 9, 12

Printed Editions: Paraclete Press

Duration: 3'

Dedication: None

Commentary: The level of difficulty is advanced.

MVS 31

Psalm 108 O God, My Heart Is Fix'd

O God, my heart - is fix'd, - - my heart, my heart - is

8

fix'd - on thee; I will sing and give praise - with my glo - ry.

Baritone Solo

Composition Date: July 14, 1998

Instrumentation: Bar, org

Text: Psalm 108

Printed Editions: holograph mss.

Duration: 3'

Dedication: commissioned by John Williams

Commentary: The level of difficulty is advanced. There are two other Psalms that complete a group of three: Psalm 23 (MVS 32), and Psalm 137 (MVS 34).

MVS 32

Psalm 23 The Lord is My Shepherd

The Lord is - my shep - herd; I shall not want.

5

He mak - eth me to lie down in green pas - tures:

Baritone Solo

Baritone Solo

Composition Date: September 24, 1998

Instrumentation: Bar, org

Text: Psalm 23

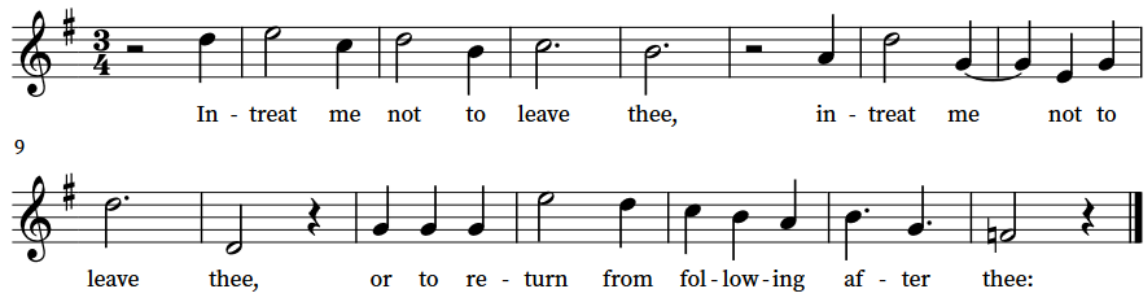
Printed Editions: holograph mss.

Duration: 4'

Dedication: commissioned by John Williams

Commentary: The level of difficulty is advanced. There are two other Psalms that complete a group of three: Psalm 108 (MVS 31), and Psalm 137 (MVS 34). There are also mezzo- soprano versions of Psalm 23 (MVS 50) and Psalm 137 (MVS 49), provided by the composer in July 2011 for Cristy Lynn Brown, that were performed at Salem College in Winston Salem, NC on a concert celebrating the composer's 90th birthday.

MVS 33
Song of Ruth



Composition Date: March 23, 1999

Instrumentation: S, org

Text: Ruth 1: 16-17 KJV

Printed Editions: holograph mss.

Duration: 3'

Dedication: None

Commentary: The level of difficulty is advanced. Composer note: The word "entreat" is spelled "intreat" in the King James Version.

MVS 34

Psalm 137 By the Rivers of Babylon

By the ri - vers of Ba - by-lon there we sat down,

7

Yea, we wept, when we re - mem - ber'd Zi - on

Baritone Solo

Composition Date: May 23, 1999

Instrumentation: Bar, org

Text: Psalm 137

Printed Editions: holograph mss.

Duration: 4'

Dedication: commissioned by John Williams

Commentary: The level of difficulty is advanced. There are two other Psalms that complete a group of three: Psalm 23 (MVS 32), and Psalm 108 (MVS 31). Psalm 137 was revised a second time on July 23, 2002. There are mezzo-soprano versions of Psalm 23 (MVS 50) and Psalm 137 (MVS 49), provided by the composer in July 2011 for Cristy Lynn Brown, that were performed at Salem College in Winston Salem, NC on a concert celebrating the composer's 90th birthday.

MVS 35

Watchman, Tell Us of the Night

5

Watch - man, tell us of the night, what its signs of pro - mise are.

Trav - ler o'er yon moun-tain height, see that glo - ry bea - ming star.

The image shows a musical score for a two-part setting of the hymn 'Watchman, Tell Us of the Night'. The top part is in treble clef and the bottom part is in bass clef. Both parts are in 4/4 time and B-flat major. The lyrics are written below the notes. A small number '5' is written below the first measure of the bottom part.

Soprano

Alto

Tenor

Bass

The image shows four empty vocal staves for Soprano, Alto, Tenor, and Bass. Each staff is in 4/4 time and B-flat major. The Soprano and Alto staves are in treble clef, and the Tenor and Bass staves are in bass clef.

Composition Date: August 31, 1999

Instrumentation: SATB, org

Text: John Bowring

Printed Editions: holograph mss.

Duration: 4'

Dedication: commissioned for the Salem Congregation, Watchnight Lovefeast 1999

Commentary: The level of difficulty is intermediate.

MVS 36
Psalm 90

Lord thou hast been our dwell - ing place thro' all gen-
9
- ne - ra - tions be - fore the moun - tains were brought
15
forth, or ev - er thou hadst form'd the earth and the world

Soprano
Alto
Tenor
Bass
Soprano Solo

Composition Date: 1999
Instrumentation: SATB, S Solo, org, opt. vn, va, vc, db
Text: Psalm 90
Printed Editions: holograph mss.
Duration: 5'
Dedication: Commissioned for the Salem Congregation Watch Night Lovefeast 1999
Commentary: The level of difficulty is advanced.

MVS 37

Let the Little Children Come Unto Me

4

Let the lit - tle child - ren come un - to me,
come un - to me, do not hind - er them,

Children

The musical score is written for a single voice part in 6/4 time, with a key signature of two flats (B-flat and E-flat). The melody is simple and gentle, with lyrics: 'Let the lit - tle child - ren come un - to me, come un - to me, do not hind - er them,'. A section for 'Children' is indicated by a bracket and a separate staff with a treble clef and a key signature of two flats, showing a simple harmonic accompaniment.

Composition Date: April 16, 2000

Instrumentation: S children unison, org

Text: Isaiah 11: 6-7, Mark 10: 13-16

Printed Editions: holograph mss.

Duration: 3'

Dedication: commissioned for the 200th Anniversary of the Sanctuary Dedication, Home Moravian Church, Winston Salem, North Carolina

Commentary: The level of difficulty is easy. This was the introit for the service.

MVS 38

For, lo, The Winter is Passed

For, lo, the win ter the win ter is
pass'd the rain is o - ver and gone

The musical score for the vocal line is written on a single staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The melody consists of quarter and half notes. After the first line, there is a measure rest marked with a '4'. The second line continues the melody with various time signatures: 8/4, 7/4, 6/4, and 8/4. The lyrics are placed below the notes.

Soprano
Alto
Tenor
Bass

The SATB vocal parts are shown on four staves. Each staff has a treble clef and a 4/4 time signature. The Soprano part has a whole note G4. The Alto part has a whole note G4. The Tenor part has a whole note F#4. The Bass part has a whole note G3. There is an '8' written below the Tenor staff.

Composition Date: March 25, 2000

Instrumentation: SATB, org

Text: Song of Solomon II, 10-13

Printed Editions: holograph mss.

Duration: 3'

Dedication: commissioned by The Winston Salem Chapter of the American Guild of Organists

Commentary: The level of difficulty is intermediate.

MVS 39
Easter Carol
Surrexit Chirstus Hodie

Our Christ is ri - sen from the grave, Hal -

le - - lu - jah, Hal - le - - lu - jah;

The musical score is written in 6/4 time with a key signature of two flats (B-flat and E-flat). The melody consists of two lines. The first line contains the lyrics 'Our Christ is ri - sen from the grave, Hal -' and the second line contains 'le - - lu - jah, Hal - le - - lu - jah;'. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Soprano

Alto

Tenor

Bass

Soprano I

Soprano II

Alto

The vocal parts are arranged in two systems. The first system includes Soprano, Alto, Tenor, and Bass staves. The second system includes Soprano I, Soprano II, and Alto staves. All staves are in 4/4 time with a key signature of two flats. The notes are: Soprano (G4), Soprano I (G4), Soprano II (G4), Alto (G4), Tenor (F4), Bass (F4).

Easter Carol (Continued)

The musical score is written in 4/4 time. It features five staves. The first three staves on the left are for Tenor I, Tenor II, and Bass, all in bass clef. The last two staves on the right are for Soprano Solo and Tenor Solo, both in treble clef. The key signature has one flat (Bb). The notes are as follows:

Part	Staff	Clef	Notes
Tenor I	1	Bass	Bb2, Bb2
Tenor II	2	Bass	Bb2, Bb2
Bass	3	Bass	Bb2, Bb2
Soprano Solo	4	Treble	Bb3, Bb3
Tenor Solo	5	Treble	Bb3, Bb3

Composition Date: August 22, 2000

Instrumentation: S, T Soli, SATB, SSA, TTB, org, handbells Bb 4-

Eb 6, vns, va, vc

Text: Bohemian Brethren Songbook 1544; from a medieval liturgical drama

Printed Editions: holograph mss.

Duration: 5'

Dedication: commissioned for the 200th anniversary of the sanctuary dedication

Home Moravian Church Winston Salem, NC

Commentary: The level of difficulty is advanced.

MVS 40

The Seraph and the Poet

The musical score is written for a single voice part. It begins with a treble clef and a 4/4 time signature. The first line of music contains the lyrics "The Ser-aph sings be-fore the man-i-fest God. One,". The second line of music contains the lyrics "and in the burn-ing of the Se - - ven,". The score includes a key signature change from one sharp (F#) to one flat (Bb) and a time signature change from 4/4 to 5/4. A soprano solo section is indicated by the text "Soprano Solo" and a treble clef with a 4/4 time signature.

The Ser-aph sings be-fore the man-i-fest God. One,

and in the burn-ing of the Se - - ven,

Soprano Solo

Composition Date: September 23, 2000

Instrumentation: S, pf

Text: Elizabeth Barrett Browning "The Seraph and the Poet"

Printed Editions: holograph mss.

Duration: 3'

Dedication: For Emily "A Sonnet"

Commentary: The level of difficulty is advanced.

MVS 41

The Psalmist's Prayer

The musical score is written for a vocal soloist and a four-part choir (Soprano, Alto, Tenor, Bass). The vocal line is in 3/4 time, with a key signature of two flats (B-flat and E-flat). The lyrics are: "O Lord, do not re-buke me - in your an-ger - - or dis-ci-pline me in your wrath be mer-ci-ful to me, Lord - - for I am faint." The score includes measure numbers 8, 11, and 14. The SATB parts are in 4/4 time, with a key signature of two flats. The Soprano part has a whole note on G4. The Alto part has a whole note on F4. The Tenor part has a whole note on E4. The Bass part has a whole note on D4. The Baritone Solo part is in 4/4 time, with a key signature of two flats, and has a whole note on G3.

O Lord, do not re-buke me - in your an-ger - - or

dis-ci-pline me in your wrath be

mer-ci-ful to me, Lord - - for I am faint.

Soprano

Alto

Tenor

Bass

Baritone Solo

Composition Date: June 30, 2002, revised July 21, 2002

Instrumentation: SATB, Bari, org

Text: Psalm 6, Isaiah 46: 1, Isaiah 43: 2,

Printed Editions: holograph mss.

Duration: 4'

Dedication: commissioned by Laura and Frank McNair in honor of Dr. Walter Brueggemann and Dr. Fred Horton

Commentary: The level of difficulty is advanced.

MVS 42 a,b,c,d,e
Five Shakespeare Songs

(42 a) I: Come Unto These Yellow Sands

4

Come - - un - to these yel - low sands, and then take -

hands, take, - - - take, - - - take hands:

Detailed description: This musical score is for the song 'Come Unto These Yellow Sands'. It is written in G major (one sharp) and features a complex time signature change from 3/4 to 2/4 and back to 3/4. The melody is written on a single staff. The lyrics are: 'Come - - un - to these yel - low sands, and then take - hands, take, - - - take, - - - take hands:'. There is a measure rest at the beginning of the second line.

(42 b) II: Willow Song

5

The - poor soul sat sigh - ing by a sy - ca - more

tree, Sing - all a green wil - low, sing all a green wil - low;

Detailed description: This musical score is for the song 'Willow Song'. It is written in B-flat major (two flats) and 3/4 time. The melody is written on a single staff. The lyrics are: 'The - poor soul sat sigh - ing by a sy - ca - more tree, Sing - all a green wil - low, sing all a green wil - low;'. There is a measure rest at the beginning of the first line.

(42 c) III: Live with Me and Be My Love

4

Live with me and be my love, and

we - will - all the plea - - - - - sures - praise

Detailed description: This musical score is for the song 'Live with Me and Be My Love'. It is written in D major (two sharps) and features a time signature change from 3/4 to 4/4. The melody is written on a single staff. The lyrics are: 'Live with me and be my love, and we - will - all the plea - - - - - sures - praise'. There is a measure rest at the beginning of the first line.

(42 d) IV: Orpheus with His Lute

Or - phe-us with - his lute made trees, and the moun - tain tops - that

7

freeze, Bow them-selves when he - - did sing:

Detailed description: This musical score is for a piece in 3/4 time, marked with a key signature of one flat (B-flat). The melody is written on a single staff. The first line contains six measures of music with lyrics underneath. A measure rest for 7 measures is indicated below the staff. The second line continues the melody with lyrics underneath, ending with a double bar line.

(42 e) V: Where the Bee Sucks

Where the bee sucks, There suck I:

5

In a cow - slips bell I lie.

Detailed description: This musical score is for a piece in 6/8 time, marked with a key signature of one flat (B-flat). The melody is written on a single staff. The first line contains four measures of music with lyrics underneath. A measure rest for 5 measures is indicated below the staff. The second line continues the melody with lyrics underneath, ending with a double bar line.

MVS 42

Five Shakespeare Songs (continued)

Composition Dates:

- a. September 12, 2002
- b. December 1, 2002
- c. November 1, 2002
- d. October 25, 2002
- e. January 3, 2003

Instrumentation: S, A rec, viola da gamba, hpd

Text: by William Shakespeare

- a. from *The Tempest*
- b. from *Othello*
- c. The Passionate Shepherd to His Love (poem)
- d. from *Henry VIII*
- e. from *The Tempest*

Printed Editions: holograph mss.

Duration: 15'

Dedication: commissioned by Carolina *Pro Musica*, Charlotte, North Carolina, funded by the Maurer Family Foundation

Commentary: The level of difficulty is advanced.

MVS 43
Magnificat

My soul doth mag - ni - fy the Lord,

5

and my spi - rit hath re - joiced in God, my sa - vior

Soprano

Alto

Tenor

Bass

Composition Date: 2004
Instrumentation: SATB, org
Text: Gospel of Luke 1: 46–55
Printed Editions: holograph mss.
Duration: 3'
Dedication: None
Commentary: The level of difficulty is intermediate.

MVS 44

Masks

Put off that mask of burn-ing gold. That mask, that mask, Put off that mask of

5

burn - - ing gold with the e - mer-ald eyes.

The musical score is written on two staves. The first staff begins in 4/4 time and contains the lyrics 'Put off that mask of burn-ing gold. That mask, that mask, Put off that mask of'. It then changes to 3/4 time. The second staff begins in 5/4 time and contains the lyrics 'burn - - ing gold with the e - mer-ald eyes.' It then changes to 4/4 time and ends with a double bar line.

Soprano Solo

The Soprano Solo section consists of a single staff in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The notation shows a whole note on the first line (F4) and a whole note on the second line (B3).

Composition Date: May 1, 2004

Instrumentation: S, pf

Text: William Butler Yeats "The Mask"

Printed Editions: holograph mss.

Duration: 3'

Dedication: None

Commentary: The level of difficulty is intermediate.

MVS 45

A Hymn of Praise

How shall we praise you, O Lord, our
5 God? We have not heard the cher - u - bim's song

The image shows a musical score for a hymn. It consists of two staves of music in 3/4 time, with a key signature of one flat (B-flat). The lyrics are written below the notes. The first staff contains the lyrics 'How shall we praise you, O Lord, our' and the second staff contains 'God? We have not heard the cher - u - bim's song'. A small number '5' is placed below the first staff, likely indicating a measure number.

Soprano
Alto
Tenor
Bass

The image shows four vocal staves for Soprano, Alto, Tenor, and Bass. Each staff is in 4/4 time. The Soprano staff has a whole note G4. The Alto staff has a whole note G4. The Tenor staff has a whole note G3. The Bass staff has a whole note G2. The Alto staff has a sharp sign (#) below the staff, indicating a sharp sign.

Composition Date: April 3, 2005

Instrumentation: SATB, org

Text: adapted by the composer from "Akathist of Thanksgiving" Ikos 13 by Grigori Petroff

Printed Editions: holograph mss.

Duration: 3'

Dedication: An anthem commissioned by St. Timothy's Episcopal Church, Winston Salem, North Carolina for the fifth anniversary of the new church building.

Commentary: The level of difficulty is advanced.

MVS 46
Psalm VIII

O - Lord, - - our - Lord, how - ex-cel-lent is thy name in all the earth!

7

How ex - cel-lent, how ex - cel-lent

11

how ex - cel-lent is thy name in all the earth!

Soprano

Alto

Tenor

Bass

Composition Date: May 15, 2005
Instrumentation: SATB, org
Text: Psalm 8
Printed Editions: Paraclete Press
Duration: 4'
Dedication: Commissioned by High Point Community Chorus in honor of Anne Carroll,
Director
Commentary: The level of difficulty is advanced.

MVS 48
Gentle Mary

Gen - tle Mar - y laid her child low - ly in a man - ger;
5
There he lay, the un - de - filed, to the world a stran - ger.

The musical score for 'Gentle Mary' is written for a single voice part. It consists of two staves of music in a 4/4 time signature, with a key signature of two flats (B-flat and E-flat). The first staff contains the melody for the first line of the text, and the second staff contains the melody for the second line. The lyrics are written below the notes.

Soprano
Alto
Tenor
Bass

The musical score for SATB unaccompanied is written for four voices: Soprano, Alto, Tenor, and Bass. It consists of four staves of music in a 4/4 time signature, with a key signature of two flats (B-flat and E-flat). Each staff contains a whole note chord for the first measure of the piece.

Composition Date: April 19, 2010
Instrumentation: SATB unacc.
Text: by Joseph Simpson Cook
Printed Editions: Paraclete Press
Duration: 3'
Dedication: None
Commentary: The level of difficulty is easy.

MVS 49

Psalm 137 By the Rivers of Babylon (mezzo-soprano version)

By the ri - vers of Ba - by-lon there we sat down,

7

Yea, we wept, when we re - mem - ber'd Zi - on

Mezzo Solo

Composition Date: July 25, 2011 version for mezzo-soprano

Instrumentation: Mez, org

Text: Psalm 137

Printed Editions: holograph mss.

Duration: 4'

Dedication: commissioned by John Williams

Commentary: The level of difficulty is advanced. The original versions for baritone complete a group of three: Psalm 23 (MVS 32), Psalm, 137 (MVS 34), and Psalm 108 (MVS 31). The mezzo- soprano versions of Psalm 23 (MVS 50) and Psalm 137 (MVS 49) were provided by the composer in July 2011 for Cristy Lynn Brown, and were performed at Salem College in Winston Salem, NC on a concert celebrating the composer's 90th birthday.

MVS 50

Psalm 23 The Lord is My Shepherd (mezzo-soprano version)

The Lord is - my shep - herd; I shall not want.

5

He mak - eth me to lie down in green pas - tures:

Mezzo Solo

Composition Date: July 28, 2011 version for mezzo-soprano

Instrumentation: Mez, org

Text: Psalm 23

Printed Editions: holograph mss.

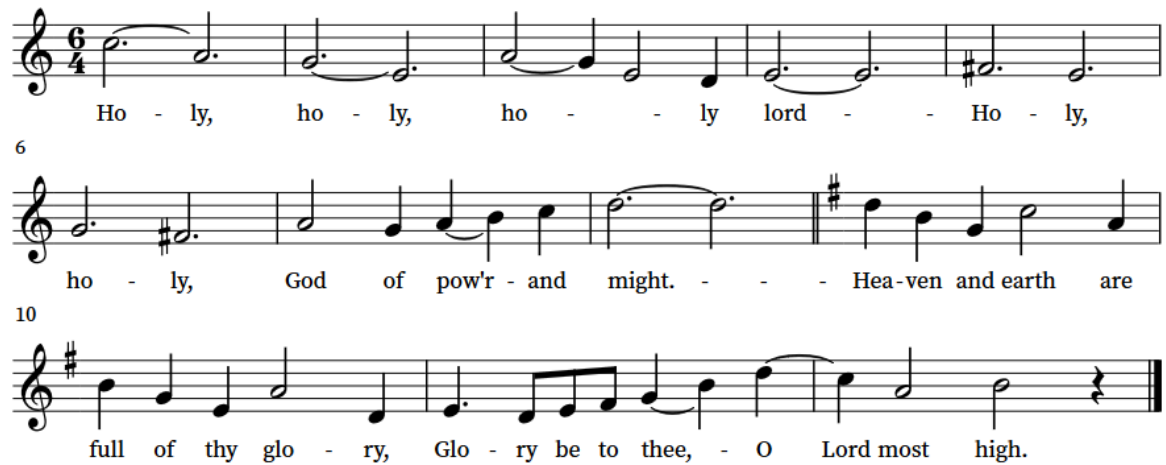
Duration: 4'

Dedication: commissioned by John Williams

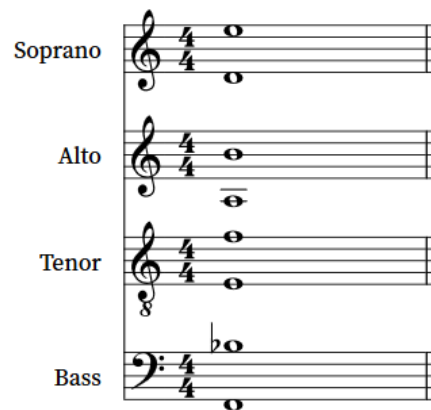
Commentary: The level of difficulty is advanced. The original versions for baritone complete a group of three: Psalm 23 (MVS 32), Psalm, 137 (MVS 34), and Psalm 108 (MVS 31). The mezzo- soprano versions of Psalm 23 (MVS 50) and Psalm 137 (MVS 49) were provided by the composer in July 2011 for Cristy Lynn Brown, and were performed at Salem College in Winston Salem, NC on a concert celebrating the composer's 90th birthday.

MVS 51

Sanctus



Ho - ly, ho - ly, ho - - ly lord - - Ho - ly,
6
ho - ly, God of pow'r - and might. - - - Hea-ven and earth are
10
full of thy glo - ry, Glo - ry be to thee, - O Lord most high.



Soprano
Alto
Tenor
Bass

Composition Date: October 29, 2012

Instrumentation: SATB, org

Text: Ordinary of the Mass

Printed Editions: holograph mss.

Duration: 3'

Dedication: Commissioned by Dr. Nathan Zullinger for the Highland Presbyterian Church Chancel Choir Advent 2012

Commentary: The level of difficulty is intermediate.

MVS 52

Christ's Garden

The musical score for 'Christ's Garden' is presented in two systems. The first system features a single melodic line on a treble clef staff with a key signature of two flats (B-flat and E-flat). The time signature changes from 3/2 to 4/2, then back to 3/2, and finally to 4/2. The lyrics 'Lord, what ____ can grow up - on this soil' are written below the staff. A measure rest of 5 measures is indicated below the staff. The second system continues the melody, with lyrics 'wa - ter'd by your bit - - ter ____ tears'. Below the main melody, there are four staves for Soprano, Alto, Tenor, and Bass voices, each with a 4/4 time signature and a key signature of two flats. These staves contain whole notes for each voice part, corresponding to the lyrics.

Lord, what ____ can grow up - on this soil

5

wa - ter'd by your bit - - ter ____ tears

Soprano

Alto

Tenor

Bass

Composition Date: October 2, 2015

Instrumentation: SATB, org ad lib

Text: from the *Spanisches Liederbuch*, Anonymous, German Translation by Paul Heyse, English Translation by Walter Legge and Margaret Vardell Sandresky

Printed Editions: Paraclete Press, Orleans, MA, 2018

Duration: 3.5'

Dedication: For the Highland Presbyterian Church Chancel Choir and Dr. Nathan Zullinger, director, Winston Salem, North Carolina

Commentary: The level of difficulty is intermediate. There is an extant sketch, *Wreaths*, which is the first version that would become the anthem *Christ's Garden*. The sketch contains the final verse, "Oh, my Lord for whose adornment will these diff'rent wreaths appear?"

MVS 53

Wreaths

Oh my Lord for whose a - dorn -

ment will these diff' - rent wreaths

4

Soprano

Alto

Tenor

Bass

The musical score for 'Wreaths' is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and an unaccompanied instrumental part. The score is in G major (one sharp) and 4/4 time. The instrumental part consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. It contains a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 4/2 time signature. It contains a half note G4, followed by a quarter note A4, then a half note B4, and a quarter rest. The vocal parts are written for Soprano, Alto, Tenor, and Bass. The Soprano part begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. The Alto part begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. The Tenor part begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a half note G3, followed by a quarter rest, then a half note A3, and a quarter rest. The Bass part begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a half note G2, followed by a quarter rest, then a half note A2, and a quarter rest.

Composition Date: revision October 20, 2015

Instrumentation: SATB unacc.

Text: from the *Spanisches Liederbuch*, Anonymous, German Translation by Paul Heyse, English Translation by Walter Legge and Margaret Vardell Sandresky

Printed Editions: holograph mss.

Duration: 3'

Dedication: For the Highland Presbyterian Church Chancel Choir and Dr. Nathan Zullinger, director, Winston Salem, North Carolina

Commentary: The level of difficulty is intermediate. *Wreaths* is the first version of an anthem that would become *Christ's Garden*.

MVS 54
Nunc Dimittis

7

Lord, Lord, Lord, now let - test thou - thy ser - vant de -
part in peace, ac - cor - ding - to thy word

The image shows the first two staves of a musical score for the Soprano part of 'Nunc Dimittis'. The first staff contains measures 1 through 7, with lyrics 'Lord, Lord, Lord, now let - test thou - thy ser - vant de -'. The second staff continues with measures 8 through 14, with lyrics 'part in peace, ac - cor - ding - to thy word'. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes quarter notes, half notes, and a dotted half note.

Soprano

Alto

Tenor

Bass

The image shows the vocal parts for Soprano, Alto, Tenor, and Bass. Each part is written on a five-line staff with a treble or bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes whole notes and half notes.

Composition Date: Unknown
Instrumentation: SATB, org
Text: Luke 2: 29-32
Printed Editions: holograph mss.
Duration: 3'
Dedication: None
Commentary: The level of difficulty is intermediate.

MVS 55

The Tabernacle of God

Be - hold, the ta - ber - na - cle of God is with men,
and he will dwell - with them, and they shall
be - - his peo - ple

The musical score is written for a single voice part. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a whole rest. The melody continues with quarter and half notes. At measure 6, the time signature changes to 6/4. The melody continues with quarter and half notes. At measure 8, the time signature changes to 5/4. The melody continues with quarter and half notes. At measure 9, the time signature changes to 6/4. The melody continues with quarter and half notes. At measure 10, the time signature changes to 5/4. The melody continues with quarter and half notes. The score ends with a double bar line.

Soprano
Alto
Tenor
Bass

Tenor Solo

The vocal staves are arranged vertically. Each staff has a treble clef and a 4/4 time signature. The Soprano staff has a whole note on the G line. The Alto staff has a whole note on the G line. The Tenor staff has a whole note on the G line. The Bass staff has a whole note on the G line. The Tenor Solo staff has a whole note on the G line.

Composition Date: Unknown

Instrumentation: SATB, T, vc, org

Text: Revelation 21: 2-5

Printed Editions: holograph mss.

Duration: 5'

Dedication: None

Commentary: The level of difficulty is advanced.

MVS 56

Mighty God, We Praise Your Name

The musical score is written for a single voice part in treble clef. It begins in 4/4 time and changes to 5/4 for the final measure of the first line. The lyrics are: "Migh - ty God, Migh - ty God, Migh - ty God we praise your name." The second line starts at measure 6 and continues in 4/4 time, with lyrics: "Lord of all, Lord of all - - we bow be - fore you." The third line starts at measure 10 and continues in 4/4 time, with lyrics: "All on earth your pow'r pro-claim. All in heav'n a - bove a - dore you." The score concludes with a double bar line. Below the main score, there are four staves for SATB voices: Soprano, Alto, Tenor, and Bass. Each staff shows the initial notes for the first measure of the piece, all of which are whole notes in 4/4 time.

Migh - ty God, Migh - ty God, Migh - ty God we praise your name.

6

Lord of all, Lord of all - - we bow be - fore you.

10

All on earth your pow'r pro-claim. All in heav'n a - bove a - dore you.

Soprano

Alto

Tenor

Bass

Composition Date: Unknown

Instrumentation: SATB, org

Text: Original German by Ignaz Franz, English version by Clarence A. Walworth

Printed Editions: holograph mss.

Duration: 4'

Dedication: commissioned by the choir of St. Paul's Episcopal Church, Winston Salem, North Carolina

Commentary: The level of difficulty is intermediate.

MVS 57

God Calling Yet?

The musical score is written in 4/4 time. The first line of music (measures 1-6) has the lyrics: "God call-ing yet! And shall he knock, and I my heart the clos - er". A measure rest of 7 is indicated below the staff. The second line (measures 7-11) has the lyrics: "lock? He is still wait - ing, he is still wait - ing to re -". A measure rest of 12 is indicated below the staff. The third line (measures 12-15) has the lyrics: "ceive, - - and shall I dare his spi - rit grieve?". Below this is a four-part vocal setting for Soprano, Alto, Tenor, and Bass. Each part begins with a whole note chord in measure 12. The Soprano part has a whole note G4. The Alto part has a whole note F#4. The Tenor part has a whole note G3. The Bass part has a whole note F#2.

Composition Date: Unknown

Instrumentation: SATB unacc.

Text: Original German by Gerhardt Tersteegen, English version by Sarah B. Findlater

Printed Editions: holograph mss.

Duration: 3'

Dedication: an *a cappella* hymn commissioned fir the 200th anniversary of the sanctuary dedication Home Moravian Church Winston Salem, North Carolina

Commentary: The level of difficulty is easy.

MVS 58

Come, Gracious Spirit, Heavenly Dove

8

13

Come gra - cious spi - rit heav'n - ly dove, with light and com - fort
from a - bove: Be Thou our guar - dian, Thou our
guide; O'er ev' - ry thought and step - pre - side.

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of three staves. The first staff begins with a whole rest followed by a half note G4, then a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, and a quarter note E4. The second staff begins with a half note D4, a quarter note C4, a quarter note B3, a half note A3, a quarter note G3, a quarter note F#3, a half note E3, and a quarter note D3. The third staff begins with a half note C3, a quarter note B2, a quarter note A2, a half note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. The lyrics are written below the notes.

Soprano

Alto

Tenor

Bass

Soprano Solo

The SATB vocal parts are written in 4/4 time. The Soprano part begins with a whole note G4. The Alto part begins with a whole note F#4. The Tenor part begins with a whole note E3. The Bass part begins with a whole note D2. The Soprano Solo part begins with a whole note G4. The lyrics are written below the notes.

Composition Date: Unknown

Instrumentation: SATB, S, org

Text: by Simon Browne from Psalms and Hymns of the Presbyterian Church published 1843

Printed Editions: holograph mss.

Duration: 3'

Dedication: dedicated to the Reverend T. Ray Branton and the Choir of Centenary Methodist Church, Winston Salem, North Carolina

Commentary: The level of difficulty is easy.

MVS 59

Behold I Stand at the Door and Knock

Be - hold, I stand at the door, and knock, Be -

4

hold I stand at the door - I stand at the door.

The musical score is written on a single staff in 6/4 time, key of B-flat major. It begins with a whole rest, followed by a half note G4, a half note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a half note F4, a half note E4, and a whole note D4. The lyrics 'Be - hold, I stand at the door, and knock, Be -' are aligned under these notes. The second line starts with a half note D4, a half note E4, a quarter note F4, a quarter note G4, a half note A4, a half note Bb4, a quarter note A4, a quarter note G4, a half note F4, and a whole note E4. The lyrics 'hold I stand at the door - I stand at the door.' are aligned under these notes. The piece ends with a double bar line.

Soprano

Alto

Tenor

Bass

The SATB vocal parts are shown on four staves. The Soprano staff is in treble clef with a key signature of one flat and a 4/4 time signature. It contains a whole note G4. The Alto staff is in treble clef with a key signature of one flat and a 4/4 time signature. It contains a whole note G4. The Tenor staff is in treble clef with a key signature of one flat and a 4/4 time signature. It contains a whole note G4. The Bass staff is in bass clef with a key signature of one flat and a 4/4 time signature. It contains a whole note G4. All parts are aligned with the vocal line above.

Composition Date: Unknown

Instrumentation: SATB, org, vn, va, vc, db

Text: Revelation 3:20-22

Printed Editions: holograph mss.

Duration: 6'

Dedication: None

Commentary: The level of difficulty is advanced.

MVS 60
KENAN

Hark! the notes of an - gels sing - ing, "Glo - ry, glo - ry to the Lamb!"

5

All in heav'n their tri - bute bring - ing, rais - ing high the Sav - ior's name.

Soprano

Alto

Tenor

Bass

Composition Date:

Instrumentation: SATB, org

Text: Psalm IX, "Glory to the Lamb"

Printed Editions: holograph mss.

Duration: 4'

Dedication: A Tribute to Thomas S. Kenan, III, and the Kenan Foundation

Commentary: From the composer: "While composing the Finale (Prelude, Aria, Finale for organ), this simple hymn came to me whole in about two minutes. I ignored it for a while, then decided it needed words, which I found in a Methodist hymnal (*Hymns for the Use of the Methodist Episcopal Church*, revised edition, 1849). Finally, I realized it deserved a place in the Finale. Hymn tunes are always named, so I am naming this one KENAN. In this form, it will be made available to the general public as a wider tribute to Thomas S. Kenan, III, and the Kenan Foundation." -MVS This quote is found at the bottom of the hymn that was included in the program for A Margaret Vardell Sandresky Concert for the Music@Home Concert Series held on May 5, 2019 in Winston Salem, NC.

The level of difficulty is easy.

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- Sandresky, Margaret. Email Interview with Cristy Lynn Brown. February 12, 2021.
- Sandresky, Margaret. Email and Telephone Interview with Cristy Lynn Brown. February 16, 2021.

APPENDIX A
CONSENT FORM

To: The Graduate School
University of North Carolina-Greensboro
1202 Spring Garden Street
Greensboro, NC 27412

November 17, 2020

To Whom It May Concern,

Cristy Lynn Brown is writing her dissertation on my choral and solo vocal works for the completion of her DMA at the University of North Carolina- Greensboro. This dissertation will contain a complete thematic catalog. I give my permission for Cristy to use figures and examples of my original or copied manuscripts for the sole purpose of this dissertation. There are seven that are published by Paraclete Press, and Cristy has contacted them for permission and it has been granted.

Sincerely,

A handwritten signature in dark ink, reading "Margaret Vardell Sandresky". The script is cursive and fluid, with the first name "Margaret" being the most prominent.

Margaret Vardell Sandresky

Composer

(336) 7224620
clemsand@bellsouth.net

1244 Arbor Road Box 443
Winston Salem, NC 27104

APPENDIX B

FIRST LINE INDEX

Moravian Music Foundation, 457 South Church Street, Winston-Salem, NC 27101,
(336) 725-0651, David Blum- Research Librarian 2021, www.moravianmusic.org

Paraclete Press, Inc., 36 Southern Eagle Cartway, Brewster, MA 02631, (800) 451-5006,
www.paracletepress.com

Jubilate Music Group, P.O. Box 3607, Brentwood, TN 37024, (866) 742-7212,
www.jubilatemusic.com (Brodt Music, H.W. Gray)

First Line	Catalog #	Where Held
Alleluia Alleluia Christ is risen	MVS 18	Moravian Music Foundation
And all that is within me bless His holy name	MVS 11 a	Moravian Music Foundation
And it came to pass while Joshua was by Jericho	MVS 4 c	Moravian Music Foundation
And Jericho was straightly shut up	MVS 4 d	Moravian Music Foundation
And the priests took up the ark of the Lord	MVS 4 e	Moravian Music Foundation
And there shall come forth a rod out of the stem of Jesse	MVS 25	Moravian Music Foundation
Awake my heart to sound his praise, awake my heart to sing	MVS 47	Paraclete Press
Behold, I stand at the door, and knock	MVS 59	Moravian Music Foundation
Behold, the tabernacle of God is with men	MVS 55	Moravian Music Foundation
By Babel's streams we sat and wept	MVS 16	Moravian Music Foundation
By Babylon's streams we sat and wept	MVS 15	Moravian Music Foundation
By the rivers of Babylon there we sat down	MVS 34	Moravian Music Foundation
By the rivers of Babylon there we sat down	MVS 49	Moravian Music Foundation
Church's one foundation is Jesus Christ her Lord, The	MVS 23	Moravian Music Foundation
Come gracious spirit heav'nly dove	MVS 58	Moravian Music Foundation
Come unto these yellow sands, and then take hands	MVS 42 a	Moravian Music Foundation
Come, let us all with gladness raise a joyous song	MVS 21	Moravian Music Foundation
Come, Mary, take comfort, now quicken thy pace	MVS 12	Moravian Music Foundation

First Line	Catalog #	Where Held
Con amor mi guide per la verde	MVS 5 b	Moravian Music Foundation
Dear hearts, take with you on the sea	MVS 8 b	Moravian Music Foundation
Declare his glory among the heathen	MVS 14 d	Moravian Music Foundation
Father lead me day by day	MVS 11 c	Moravian Music Foundation
Fling wide the portals of your heart, make it a temple set apart	MVS 10	Moravian Music Foundation
For, lo, the winter, the winter is pass'd	MVS 38	Moravian Music Foundation
Forty thousand prepar'd for war pass'd over before the Lord	MVS 4 b	Moravian Music Foundation
From this sill shore I wish winter toes	MVS 8 d	Moravian Music Foundation
Gentle Mary laid her child lowly in a manger	MVS 48	Paraclete Press
God calling yet! And shall he knock	MVS 57	Moravian Music Foundation
God so lov'd, so lov'd, so lov'd the world	MVS 22	Moravian Music Foundation
Hark! Don't you hear the turtle dove	MVS 17	Paraclete Press
Hark! The notes of angels singing	MVS 60	Kenan Foundation
Holy, holy, holy Lord, God of pow'r and might	MVS 51	Moravian Music Foundation
How shall we praise you, O Lord, our God	MVS 45	Moravian Music Foundation
I am the true vine, and ye are the branches	MVS 30	Paraclete Press
I will love thee, Oh Lord my strength	MVS 14 c	Moravian Music Foundation
Intreat me not to leave thee	MVS 33	Moravian Music Foundation
Jesus still lead on Till our rest be won	MVS 20	Calvary Moravian Church
King of glory, King of peace, I will love thee	MVS 2	Jubilate Music Group/originally Brodt Music
Let the little children come unto me	MVS 37	Moravian Music Foundation
Live with me and be my love	MVS 42 c	Moravian Music Foundation
Lord is my shepherd, I shall not want, The	MVS 14 b	Moravian Music Foundation
Lord is my shepherd, I shall not want, The	MVS 50	Moravian Music Foundation
Lord is my shepherd; I shall not want, The	MVS 32	Moravian Music Foundation
Lord thou hast been our dwelling place thro' all generations	MVS 36	Moravian Music Foundation
Lord, now lettest thou thy servant depart in peace	MVS 54	Moravian Music Foundation
Lord, tis a pleasant thing to stand in gardens by thy hand	MVS 3	Moravian Music Foundation
Lord, what can grow upon this soil	MVS 52	Paraclete Press
Mighty God we praise your name	MVS 56	Moravian Music Foundation
Musica son che mi dolgo piangendo	MVS 5 a	Moravian Music Foundation

First Line	Catalog #	Where Held
My Heart's in the highlands, my heart is not here	MVS 7	Moravian Music Foundation
My soul doth Magnify the Lord	MVS 1	Jubilate Music Group/ originally H.W. Gray
My soul doth magnify the Lord	MVS 43	Moravian Music Foundation
Now after the death of Moses the servant of God	MVS 4 a	Moravian Music Foundation
Now thank we all our God with hearts and hands and voices	MVS 8 a	Moravian Music Foundation
O come, O come Emmanuel	MVS 27	Moravian Music Foundation
O God my heart is fix'd, is fix'd on thee	MVS 31	Moravian Music Foundation
O Lord, do not rebuke me in your anger	MVS 41	Moravian Music Foundation
O Lord, our Lord, how excellent is thy name in all the earth	MVS 46	Paraclete Press
O sing to the Lord a new song, for he has done marvelous things	MVS 14 a	Moravian Music Foundation
Oh beautiful for spacious skies, for amber waves of grain	MVS 19	Moravian Music Foundation
Oh my Lord for whose adornment	MVS 53	Moravian Music Foundation
Orpheus with his lute made trees	MVS 42 d	Moravian Music Foundation
Our Christ is risen from the grave, Hallelujah	MVS 39	Moravian Music Foundation
Poor soul sat sighing by a sycamore tree, The	MVS 42 b	Moravian Music Foundation
Praised be the God of heaven here below, and here above	MVS 13	Moravian Music Foundation
Put off that mask of burning gold	MVS 44	Moravian Music Foundation
seraph sings before the manifest God, The	MVS 40	Moravian Music Foundation
Silent night, holy night	MVS 28	Moravian Music Foundation
Sister Oesterlein, Sister Oesterlein	MVS 8 c	Moravian Music Foundation
Though I speak with the tongues of men and of angels	MVS 24	Paraclete Press
Two white doves coo, two coo cool snow over red toe	MVS 6	Moravian Music Foundation
Walls of fear and walls of habit, walls of pride and walls of hate	MVS 29	Moravian Music Foundation
Watchman, tell us of the night, what its signs of promise are	MVS 35	Moravian Music Foundation
Weep you no more, sad fountains; what need you flow	MVS 9	Moravian Music Foundation
What brought us together, what joined our hearts	MVS 8 e	Moravian Music Foundation
Where the bee sucks, There suck I	MVS 42 e	Moravian Music Foundation

First Line	Catalog #	Where Held
wilderness and the solitary place shall be glad, The	MVS 26	Moravian Music Foundation

APPENDIX C

VOCAL FORCES INDEX

Voice	Title	Catalog #
Bar Solo	Psalm 108 O God, My Heart Is Fix'd	MVS 31
Bar Solo	Psalm 23 The Lord is My Shepherd	MVS 32
Bar Solo	Psalm 137 By the Rivers of Babylon	MVS 34
Mez Solo	Psalm 137 By the Rivers of Babylon	MVS 49
Mez Solo	Psalm 23 The Lord is My Shepherd	MVS 50
S Solo	Sketches for Soprano	MVS 6
S Solo	My Heart's in the Highlands	MVS 7
S Solo	To the Chief Musician: A New Song	MVS 14
S Solo	Song of Ruth	MVS 33
S Children Unison	Let the Little Children Come Unto Me	MVS 37
S Solo	My Soul Doth Magnify the Lord	MVS 1
S Solo	The Seraph and the Poet	MVS 40
S Solo	Five Shakespeare Songs	MVS 42
S Solo	Masks	MVS 44
SATB	Two Italian Songs	MVS 5
SATB	Come, Mary, Take Comfort	MVS 12
SATB	Praised Be the God of Love	MVS 13
SATB	Psalm 137 By Babylon's Streams	MVS 15
SATB	Babel's Streams	MVS 16
SATB	The Turtle Dove	MVS 17
SATB	America	MVS 19
SATB	Jesus, Still Lead On	MVS 20
SATB	Let Us Rejoice	MVS 21
SATB	The Church's One Foundation	MVS 23
SATB	Advent Hymn I	MVS 25
SATB	Advent Hymn II	MVS 26
SATB	Advent Hymn III	MVS 27
SATB	Advent Hymn IV	MVS 28
SATB	All Are One	MVS 29
SATB	I Am the True Vine	MVS 30
SATB	Watchman, Tell Us of the Night	MVS 35

Voice	Title	Catalog #
SATB	For, lo, The Winter is Passed	MVS 38
SATB	Magnificat	MVS 43
SATB	A Hymn of Praise	MVS 45
SATB	Psalm VIII	MVS 46
SATB	Awake My Heart to Sound His Praise	MVS 47
SATB	Gentle Mary	MVS 48
SATB	Sanctus	MVS 51
SATB	Christ's Garden	MVS 52
SATB	Wreaths	MVS 53
SATB	Nunc Dimittis	MVS 54
SATB	Mighty God, We Praise Your Name	MVS 56
SATB	God Calling Yet?	MVS 57
SATB	Behold I Stand at the Door and Knock	MVS 59
SATB	KENAN	MVS 60
SATB Double Choir	God So Loved the World	MVS 22
SATB, Bari Solo	The Psalmist's Prayer	MVS 41
SATB, opt. Children	Though I Speak with the Tongues of Men and Angels	MVS 24
SATB, S Solo	Psalm 92	MVS 3
SATB, S Solo	Psalm 90	MVS 36
SATB, S Solo	Come, Gracious Spirit, Heavenly Dove	MVS 58
SATB, SATB Soli	Lift Up Your Heads, Ye Mighty Gates	MVS 10
SATB, SATB Soli	Christ Our Passover Is Sacrificed For Us	MVS 18
SATB, SSA, TTB	Easter Carol Surrexit Chirstus Hodie	MVS 39
SATB, STB Soli	Jericho	MVS 4
SATB, T Solo	The Tabernacle of God	MVS 55
SSA	A Song for Music	MVS 9
SSAA	Four Hymns Arranged for SSAA	MVS 11
Unison	King of Glory, King of Peace	MVS 2
Women	Windows	MVS 8